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record research

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

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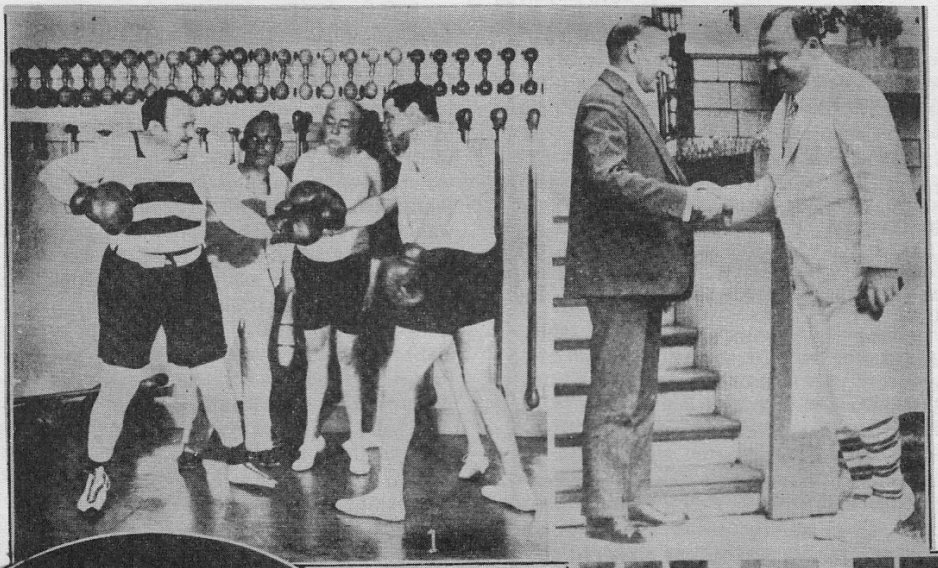

PHOTOS, COURTESY OF DICK HOLBROOK

SEE STORY ON PAGE 4

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RECORD RESEARCH

THE MAGAZINE OF RECORD STATISTICS AND INFORMATION

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CHARLIE PATTON - ORIGIN JAZZ LIBRARY, Vol.I
A REVIEW AND SOME NEW INFORMATION ON THE SINGER

by Samuel B. Charters

CHARLIE PATTON AND THE COUNTRY BLUES, 1929-1932. CHARLIE PATTON, GUITAR AND VOCAL, HENRY SIMS, VIOLIN ON SELECTIONS MARKED*. High Sheriff Blues, Green River Blues, Elder Green Blues*, Moon Going Down, Going To Move To Alabama*, I Shall Not Be Moved, Stone Poney Blues, Frankie And Albert, Runnin' Wild Blues*, Some These Days I'll Be Gone, I'm Goin' Home, Poor Me. ORIGIN JAZZ LIBRARY, VOLUME I.

For those of us who have been struggling for years to get re-issues of important records available to the growing audience for the country blues this first volume of the new Origin Jazz Library is like a touch of rain in a dry desert. Here are ten blues and two religious songs sung by one of the most exciting blues men ever to come out of the Mississippi delta country, re-engineered as well as could be done with the late Paramount surfaces from which most of the selections are taken, enclosed in an attractive jacket and discussed with extremely perceptive notes. This is the way it should have been done long ago, and to Pete Whalen and Bill Givens, directors of the OJL, should go a sincere gesture of thanks for finally doing it. I have only one quarrel with them, and I'll finish with it quickly. Despite their claims on the jacket front this is not the first time that Patton is ". . .Once more an audible part of American music history." The first Charlie Patton re-issue was done nine years ago, as part of Harry Smith's monumental "American Folk Music" series for Folkways.

Their choice of Patton is an interesting one, and I think reflects their own attitudes toward the blues and toward OJL. Patton is one of the most difficult, uncompromising, and rewarding of the great blues singers of the late '20's. Also his records are among the rarest. There is considerable surface noise on some of the selections used, but it is almost impossible to find anything by Patton in any condition, and they were fortunate in being able to locate as many of the records as they did. For someone who has only a slight acquaintance with the blues Patton will be a frightening experience. His voice is harsh, his blues unrelieved with any theatrical mannerisms, his accompaniments rough and insistent. But with repeated listenings the voice becomes richly expressive, the blues often deeply moving in their imagery, and the accompaniment tightly interwoven with the entire performance. The range is a deceptively wide one, from the fierce cry of "Moon Going Down" to the plaintive "Poor Me," and from the irresistible rhythm of "Some These Days I'll Be Gone" to the halting shout of "Stone Pony Blues." Because of the difficulties with which anyone producing re-issues must struggle, the information dealing with the sources of the recordings has not been included in the notes, but because of the importance of this discographical information the directors have agreed that it should be included in this RR review, where it will reach both the serious blues enthusiast and the serious discographer.

(See list on separate page) (SEE PAGE 20)

Since the record appeared there has been new information gathered about Patton from singers who knew him or heard of him. There is, in fact, so much new material being added to our slender store of knowledge of country blues performers that it is difficult just to keep up with it. When I talked with the veteran blues singer J. D. Short in St. Louis last spring he said that Patton used to drop by his family's cabin when he was a boy. He was living outside of Hollandale, Mississippi, at that time. His father played the guitar and sang and there was always an instrument hanging up on the wall. He said that Patton was driving teams through the country side, and when he came by the cabin he would stop in and play a little and talk with J. D.'s father. J. D. remembers him singing, several times, a song that began "I'd Hook Up My Pony and Saddle Up My Gray Mare." He thought Patton was from a place called Murphy Bow, or Mirthy Bow, to the southwest of Clarksdale. He remembered him as an older man, already in his late thirties at the time of the first world war, and Patton's voice does have a harsh, older quality to it. Blind Willie Johnson, however, sounded even older on his recordings,

(CONTINUED ON PAGE 20)

THE LUCILLE HEGAMIN STORY - PART 2

Len Kunstadt

PHOTO, COURTESY OF LUCILLE HEGAMIN

In November of 1921, L.H. left the road and went as a featured single into the Shuffle Inn, 131st and 7th Avenue. Lucille was 'arriving'!!!

A press clipping of November 1921 had the following:

Messrs. Jack Goldberg and Bob Martini, managers of the new cabaret 'Shuffle Inn' deserves great credit for being the first to promote a feature of its kind. It is indeed a novelty and should be supported by the people of Harlem. Never in history have colored people had pleasure of enjoying or seeing a revue of such distinction; the place is nicely decorated and has a seating capacity of 525 with 175 tables and 30 performers. Miss Lucille Hegeman (sic) who sings for the Arto Records is the feature attraction. Other entertainers are J.H. Holmes, Mildred Creed, Louise Fuller and Josephine Stevens, well known to cabaret fans. Miss Fuller assisted by Mr. Holmes is featuring one of the big song hits from Shuffle Along, 'Love Will Find A Way'. They are receiving big applause. Miss Hegeman is featuring such popular hits as "All By Myself" and "The Arkansas Blues". She is also making them sit up and take notice.."

Still another press clipping of Nov. 25, 1921 had the following report:

"Shuffle Inn is located at Seventh Avenue and 131st Street and is built in the form of a subway cabaret reminding one of a typical Broadway cabaret. Quintard Miller is in charge of the performers. Nightly entertainments in the form of a girlie revue, buck dancing, soft shoe dancing and all sorts of singing, with a jazzband as an additional attraction, with always a surprise in store, will be featured.

At the opening standing room was hardly available all night long. In the throng such stars as Al Jolson, the king of comedians; Maxie Creel, Mule Bradford, Gang Anthony, Chris Smith, Jim Burris, Clifford Blanks, Broadway Jimmie, Frank Robinson... and a host of white stars from the movie and theatrical world were seen. It seemed that after the stars had shuffled along on Broadway they shuffled into the new cabaret. Some sang a song and others danced, and several promised to attend nightly in the future...."

This was indeed a colorful opening for Shuffle Inn and Lucille Hegamin. **For L.H. this was a stepping stone to SHUFFLE ALONG NO.2 and more fame in early 1922.**

NOTE: (From Herb Flemming) -

In a recent discussion, veteran trombonist Herb Flemming interjected that he was a member of the SHUFFLE INN pit band during this period. Other members of the band in addition to Herb Flemming, trombone, were: Seymour Irick, trumpet; Bill Hegamin, piano; Frank Roberts, drums & sax; and Maude Jones, violin. Thanks, Herb. (Ed..)

BLUES CONTEST

The year 1922 brought a lot of first-class Negro entertainment to thousands of patrons in N.Y.C. There were 2 SHUFFLE ALONG shows running concurrently, Lew Leslie's PLANTATION REVUE with Florence Mills; Al Davis' LIZA with Gertrude Saunders, music by Maceo Pinkard; Norman Friedwald's PLANTATION DAYS with Eddie Green and Sam Wooding's famous syncopated orchestra; Henry Creamer's STRUT MISS LIZZIE with the "pocketsize Bert Williams," Ham Tree Harrington; were some of the notable successes. From a sad view, the "Race's greatest Comedian," Bert Williams, passed away March 4, 1922. However one of the SLEEPER events of the early part of this year was the "15th Infantry's First Band Concert and Dance," held Friday Evening, Jan. 20th at Manhattan Casino. One of its features was a blue contest, perhaps the first such event ever seen and heard anywhere, between such prominent blue singers as Trixie Smith, Daisy Martin, Alice Leslie Carter and LUCILLE HEGAMIN.

Here are some illuminating excerpts from Lucien H. White's report of the event in the New York Age of Jan. 28:

"It was 'Fifteenth Regiment Night' at Manhattan Casino on the evening of Friday, January 20th and Colonel Arthur Little and his staff, with the regimental band conducted for the first time in public by Lieutenant "Bill" Vodery gave to the jaded and blase New Yorkers an evening of thrills.

The most distinguished feature of the evening was the presence of Governor Nathan Miller of the State of New York... Sharing interest with the Governor...was a group of folks, guests of Col. Little who are prominently identified in 'Who's Who', the Blue Book, and the Social Register. These included Mrs. H. Payne Whitney, Mrs. Oliver Harriman, Mrs. G.C. Fairchild, Miss Frances Fairchild, Mme. Caruso, widow of the great Italian tenor, the late Enrico Caruso. Park Benjamin brother to Mme Caruso, and Mrs. Benjamin and Mrs. Charles H. Harper.

But notwithstanding the presence of these distinguished and eminent people, the several thousand people who packed Manhattan Casino did not lose sight of the fact that the 15th regiment band was to play a concert program with Vodery... Nor did they forget that at midnight four of the most popular women singers of the "Blues" ragtime songs were to compete for a loving cup awarded by the regiment....

At the conclusion of the (band) program there was another interval devoted to dancing. (Following) Major Fiorello H. La Guardia, sitting in Colonel Little's box, ... spoke with eloquence and power (calling) attention to the heroic conduct of the martyr-janitor, Charles Johnson who was killed while attempting to defend his employer from a group of robbers.

Then came the "Blues" contest. The singers were programed as:

Miss TRIXIE SMITH, "The Southern Nightingale" singing "Trixie's Blues," her own composition.

Miss DAISY MARTIN, "The Girl with a Smile," singing "If you don't believe I Love You (look what a fool I've been) (Clarence Williams).

Miss ALICE LESLIE CARTER, "The International Blues Singer," singing "Decatur Street Blues" (Clarence Williams).

Miss LUCILLE HEGAMIN, "Harlem's Favorite" singing "Arkansas Blues" (Spencer Williams).

Lieut. Noble Sissle was the inimitable master of ceremonies and he announced that Major LaGuardia, Colonel Charles W. Anderson and Fred R. Moore, editor of THE AGE

(continued on page 19)

A conversation with
CHARLES MARGULIS
by Dick Holbrook

Charles A. Margulis (he accents the first syllable) is well-known in the musical world as trumpet virtuoso, arranger, composer and teacher. He lives on Hickory Kingdom Farm in a quiet corner of northern Westchester County (N. Y.), forty miles from the big city. His years in music have been cram-jammed with exciting memories, yet he still maintains a dizzy pace as network consultant and musician, and as a frequent visitor to the recording studios. (See 1960 photo at upper right.)

"I was born in Minneapolis and studied first under Professor Heintzman of that city. Later, Tony Caferelli (uncle of Gene) was my teacher. Then Ben Klatzkin of the San Francisco Symphony. And along about 1932 I studied under the great Max Schlossberg of the New York Philharmonic."

What was your first professional engagement?

"There was a movie house on the north side of Minneapolis - the Liberty Theatre. I was in a four-man orchestra under the leadership of Volke Gilbert who was Assistant Concert Master of the Minneapolis Symphony."

What groups did you play in after that?

"Eddie Elkins. And Paul Specht. And the Sam Lanin organization in New York. Then I joined Jean Goldkette's Book-Cadillac Hotel Orchestra in Detroit. That was in December of 1924. My wife Hildur was with me. Our oldest daughter was about six months old then. I was with that Goldkette unit nearly a year. Joe Venuti was the director."

Can you remember some of the other men?

"Well, let's see. We had a nine-piece orchestra. Joe of course played violin. When he left during the summer Marion Rowinski was the violinist and Owen Bartlett, alto sax, became leader. Don't recall who was the tenor sax when I joined. Bill Hutchins, Mike Ploven and Paul Mason all came later. Russ Morgan followed James Casseday on trombone and Wesley Barlow was our pianist.

"We had an Indian who played string bass. Bill Webster. Six foot three and strong as an ox. He heaved a bowling ball the way you or I would throw a baseball. What a man! Then "Irish" Henry played helicon bass, Stewart Hennerschnitz on banjo and Jerry Bittick on drums."

Weren't there several other Goldkette units around Detroit?

"Oh yes. Jean led one at the Detroit Athletic Club. And around the spring of 1926 I played in his big stage band at the Capitol Theatre. Harry Wismer on piano ... Bob Chester, Rube Lerner and Sidney Trucker on reeds ... Harry Gluck in the trumpet section with Lennie Lehewe and me ... Stanley Zablotski played bass and Herman Fink on drums. It's amazing how all those names start coming back to mind. Later the theatre took over the band and put Russ Morgan in as director.

What about Jean's band at the Greystone Ballroom?

"That was fifteen pieces. I remember one Sunday night in the summer of 1925 Fuzzy Farrar was off the stand because of a tangle with Tommy Dorsey who had ribbed him to a point where the fists started flying. I sat in for Fuzzy. Charles Horvath was the manager and drummer. Later, Chauncey Moorhouse played the drums. Spiegel Wilcox was trombone with Lloyd Turner. Doc Ryker was alto sax. Jimmy Dorsey played tenor, but was in and out a lot. Don Murray was clarinet and sax until he joined Ted Lewis.

"Ray Ludwig, Fuzzy and Bix were on trumpet. You know, Ray was living with Bix in New York when Bix died. Bill Rank joined Goldkette in the spring of 1926. Paul Mertz was piano, then Itsy Riskin. Howdy Quicksell was on banjo, and Steve Brown from New Orleans was on bass later on. I should also mention George Crozier, Rupert's brother. He was a wonderful arranger for Goldkette. He's dead now."

Did you join Whiteman after being with Goldkette?

"I had a couple of engagements in between. Then I replaced Vic D'Ippolito in late September of 1927. Bix came in a month later. After that, Goldie replaced Busse.

Do you remember this picture of some of the men in the band around 1928? (See picture at upper left on opposite page). They say this is the only known picture of Bix Beiderbecke with his horn to his lips.

"Are you kidding? That's not Bix. Bix never held his arms that way when he played. That's me. Bix was sick at the time. I have a copy of the whole band picture. This just shows Boyce Cullen and Willie Hall left and right, and Mario Perry on accordion.

"You want to see Bix playing trumpet? Look at this (See picture at bottom left). That was a publicity shot. Bix is nearest the center. Then me. Then Harry Goldfield. Notice the difference in the way we hold the instrument. And my curly hair?"

When did you first hear and meet Bix?

"Back around 1922 at the Valentino Inn in Chicago. Gene Cafarelli was trumpet, but Bix was sitting in that night. I particularly noticed him because he played the horn left-handed like I did. This was Vic Benning's band. Later on I followed Bix at the Sihu Inn on Cottage Grove Avenue. That was a Chinese-American restaurant."

What did you like most about Bix?

"He was very intelligent. Had a fine sense of humor. And a wonderful sound. His strong point as a musician was his improvization. He had great ideas. Today's recording might have done justice to his sound."

What is your most vivid memory of Bix?

"Well, I'll tell you. We had adjoining chairs in the trumpet section of Paul Whiteman's great Concert Orchestra on tour in 1928 and 1929.

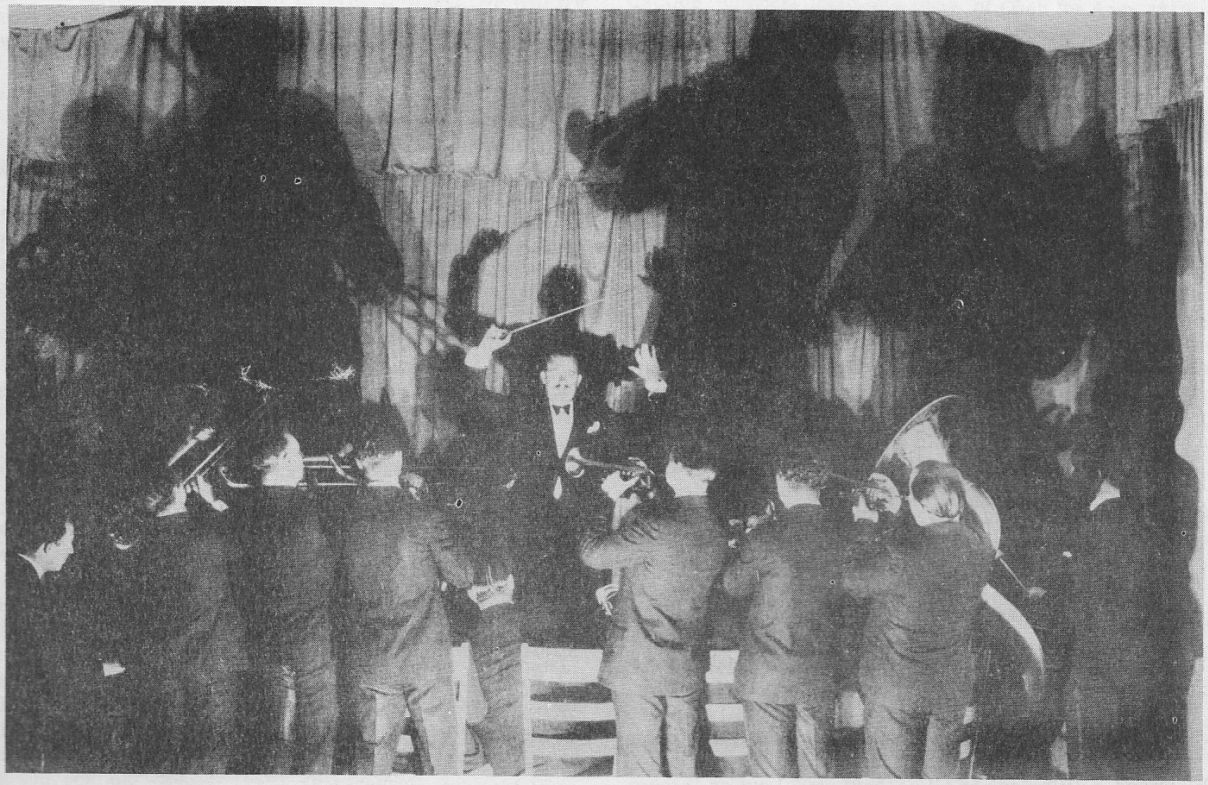
"I tell you truthfully a lot of the time on tour I had to play Bix's choruses. Bill Challis was one of our arrangers. He wrote them out for me and I played "Bix" when he was too far gone to appear."

At this point, Charles Margulis rummaged in the back of a closet and drew out a copy of the official Souvenir Program of the tour. It sold for 25¢. One page was devoted to "Paul Whiteman, Ever in the Camera's Eye". (See the front cover of this issue). The picture upper left shows Paul Whiteman, Benny Leonard, John Philip Sousa and Babe Ruth. Upper right: President Cal Coolidge and Paul in plus-fours. Circle: Paul with Maurice Ravel, the great French composer. And center right: Charlie Chaplin, Paul and Doug Fairbanks. And at bottom **The Whiteman Orchestra rehearsing for Fritz Kreisler in Berlin**

(contined on page 6)

MARGULIS IN WHITEMAN BRASS SECTION

CHARLES MARGULIS



MARGULIS, BIX, WHITEMAN, ETC.

PAUL WHITEMAN AND HIS GREATER CONCERT ORCHESTRA

The center spread was an excellent photograph of the full orchestra, with "proof positive" identifications, as follows: Back row (on stand) left to right: Charles Gaylord (violin and vocalist), Edward Pinder (trumpet), "Skin" Young (vocalist), Rupert Crozier (alto sax), Charles Strickfadden (tenor sax), Wilford Leibrook (tuba and bass sax), Frankie Trumbauer (C melody sax), Bill Rank (trombone), Jack Fulton (trombone and vocalist), Bix Beiderbecke (trumpet), Boyce Cullen (trombone) and Harry Goldfield (trumpet). Front row, left to right: Matty Malneck (violin), Chester Hazlett (alto sax and clarinet), Michael Pingitore (tenor banjo), Lenny Hayton (piano, celeste and arranger), Paul Whiteman, Roy Bargy at the piano, Kurt Dieterle (violin and concert master), Mischa Russell (violin), Charles A. Margulis (trumpet), Irving Friedman (tenor sax), Roy Maier (tenor sax), George Marsh (drums, etc.), Michael Trafficante (string bass and tuba), and Wilbur Hall (trombone). Not shown: Ferde Grofe (chief arranger) and Bill Challis (arranger). Other men in the organization were James F. Gillespie, Paul Whiteman's personal representative, General Manager F.C. Coppicus and Tour Manager F. C. Haas.

Margulis left the organization in California four days before his second daughter was born (3/1/30) and returned to New York.

Just before our conversation ended, I played several records, all of which have been considered possible Bix sides. Charles Margulis waved a firm "no" to all of them until I put on Frankie Trumbauer's MANHATTAN RAG (OK 41330). Here were his comments:

"That's me at the start. Then that long solo is LIKE Bix. Could it be Andy Secrest? Oh no. I know his style. That's not Andy. But it's not me. Let me listen again.

"Hmmm. That IS Bix. Yes, that's Bix all right. First Venuti, then Min Leibrook and then Bix. That's his fingering and his attack."

But the researchers say Bix was sick that day. It was October 10th, 1929. Want to listen again?

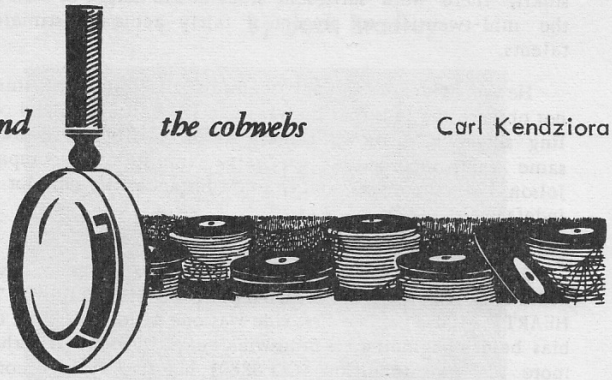
"All right. Hmmmm. Well, it's NOT Bix. It's Andy Secrest. It is being played as written. Bix always improvised. This is too close to the script."

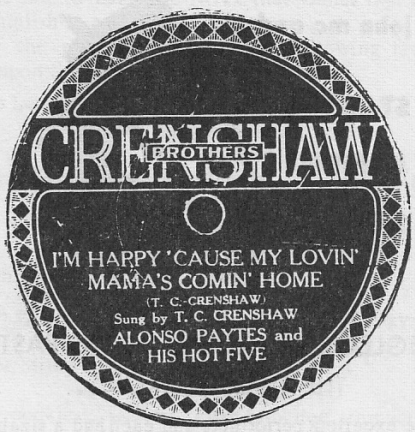
This indecision by the man who knows the Bix sound so well should be a lesson to the rest of us who sometimes believe our ears in preference to the solid factual documentation upon which final judgment must depend. And I'll include myself in that category. I'd a-sworn that MANHATTAN RAG had more Bix than SINGIN' THE BLUES!

We owe a vote of thanks to Charles Margulis for the interview. Hear his MALAGUENA on Carleton. His tone today is more brilliant than ever. The days of great trumpet are far from past.

behind the cobwebs

Carl Kendziora





We depart radically from our usual format this time as we present our fourth "thumbnail" resume. We use the quotes because this discourse will occupy the major part of this column and the next as well! The subject of our resume is a label from our next door neighbor, Canada. It was undoubtedly never distributed and sold in this country except possibly in rare and isolated circumstances. Only a minute percentage of the total output has found its way into the hands of American collectors. Unfortunately, except for the notable assistance of Alex Robertson of Lakeside Heights, Quebec, Canada, we have not had any help from Canadian collectors. Alex has increased our knowledge of the label and its manufacturer considerably and we hope this will spur him on to further efforts. (Maybe we'll get a list of all the Compo issues he has data for!) What we still need, however, is full data for many more issues. Our present information is based on some 70 listings and considerable deduction and speculation!

We must credit Perry Armagnac as a sort of guest columnist for this report as the whole thing is based mainly on a paper prepared by Perry for Record Research Associates (the "Syndicate") in June 1960 and titled "Notes on Apex label and master series." This was a tremendous job of collating and organizing random data from all sources and putting it in rational order. We will try to condense this, add a bit of new material and still reveal how little we know about this complex label.

As you probably have already concluded, the subject of our discussion is the "main" label of the Compo Co., Ltd., Lachine, Montreal, Canada. We have already capsuled Compo's Ajax label in issue #25. The Apex trademark was registered by "H. S. Berliner, trading as The Compo Company, of Lachine, in the province of Quebec, Dominion of Canada, doing business at 131-141 Eighteenth Avenue, in said city of Lachine." Use of trademark since June 21st, 1921, is claimed for talking machines, etc., as well as records. So this date need not specifically apply to records. But the earliest-known Apex records could have appeared about this time.

From an array of data for approximately 70 Apex records, we know of 8 to 10 different catalog number series (depending on whether the Apex 500-600-700's are different series, or one continuous one): 400's; 500-600-700's; 4000's; 8000's; 12000's; 15000's; 26000's;and 41000's. Let's take these series one by one.

Apex 400's: (7 listings - all Dance). From Gennett. Known range: 410-493. Gennett masters appear in wax with corresponding Gennett issues and release dates ranging from Ge 4820 (rel. Mar. '22) to Ge 5246 (rel. Dec. '23). This suggests a mid-1922 beginning and a life of about 1 3/4 years for the Apex 400's. Curiously, the Apex catalog numbers run in opposite sequence to the chronological order of the Gennett masters and catalog numbers! Could the Apex 400's have been issued in descending order?

Apex 500's: (7 listings - Standard Vocals & Popular Vocals). Compo's own recordings(?). Most sides show no masters. Known range: 531-581. Early undatable Compo master 174 appears on one side of Apex 534; and 179, on one side of Apex 533. Apex 535 by SAC (Synchronous Aural Comparison) is identical to Compo masters 403/408 on Perfect 11097 (Pat 020922), released May 1923. Speculatively, the Apex 500's and 400's might possibly have begun simultaneously in mid-1922 (going up and down respectively from catalog number 500, if the Apex 400's actually were issued in reverse numerical order).

Apex 600's: (6 listings - Dance & Popular Vocals). Possibly a continuation of the 500's. Compo-recorded and from Pathe. Known range: 604-696. Some sides show Compo 3 and 4 digit masters in wax. Other masterless sides have been traced by SAC to Pathe origin. Release dates on other labels for the Compo master series, and for the sides of Pathe origin, suggest that the Apex 600's may have begun circa early or mid-1923, and extended at least beyond Apr. 1925. Most if not all of the Apex 600 series must have run concurrently with the Apex 8000's; which began first is a close, uncertain thing on present evidence.

Apex 700's: (1 listing - Dance). One side from Plaza, other side shows no master and is of unknown origin. Plaza side shows master 6382, released on Plaza labels Mar. '26, and so indicating a 1926 date for at least some of the Apex 700's. The one known issue is Apex 736. Possibly they could be a continuation of the Apex 600's.

Apex 4000's: (5 listings - Dance and Popular Vocal). From Okeh. Known range: 4219-4535. Okeh masters appear in wax. Catalog numbers duplicate those of Okeh for Apex 4219, 4255, 4402 and 4468. Apex 4535 is from Ok 4606/4626. Corresponding OK release dates range from Feb. '21 to Sep. '22. This suggests the possibility that the Apex 4000's began circa mid-1921, and continued at least into late 1922. (Was there any overlap with Canadian Phonola which issued Okeh material duplicating Okeh catalog numbers?).

Apex 8000's: (30 listings - Dance, Popular Vocals, etc.) From Plaza and, rarely, Compo-recorded. Known range: 8004-8494 (possibly much higher if catalog numbers up to 8970 in wax of other Compo labels are Apex catalog numbers) (These are uncertain because catalog numbers of two different 8000 series appear in wax of some Compo labels). Plaza masters range from 5002 to 6560; corresponding Plaza release dates range from Feb. '23 to Jul. '26, suggesting roughly similar dates for the minimum range of the Apex 8000's.

Apex 12000's: (1 listing, possibly 5 - if 12000 series on American La Patrie label duplicate Apex issues in same series as it would appear - French Language sides). Range: 12008-12055. Apparently Compo-recorded (masters in 300 series). Dates unknown.

Apex 15000's: (4 listings - French Language items). Compo-recorded (one coupling with strange pair of 2200 masters - out of line to be Compo's own - may be from other source). Masters in 100 series and 1000 series. Range: 15123-15205. Dates unknown.

Apex 26000's: (Dance, Popular Vocals, etc.). Compo-recorded and some from Pathe. Known range: 26060-26273. Some show Compo masters in the 2000-3000's, and possible Compo masters in 10000 series. One showing no masters, traced by SAC, proves to be of Pathe origin (Apex 26066, Dance). Apex 26066 (chimes selections) has a label note: "Broadcast July 1, 1927"; which might suggest a late - 1926 or early-1927 date for the beginning of this series.

Apex 41000's: (1 listing, 41001 - Dance). Both sides from Plaza. Plaza masters 8822/8894. The higher one was released

(CONTINUED ON PAGE 20)

john mc andrew

STAR STUDDED SHELLAC

NEGLECTED SINGERS OF THE PAST: THE TWO GEORGIES.

They were excellent performers and each had a sizable following on the vaudeville and night-club circuit, and their voices were far better than most popular singers of their day: nevertheless each of them is represented by a pitifully meager output on records. There may have been more sides than I am aware of, and most of the smaller companies did not issue catalogs, merely supplements at the time of release, and it is therefore much more difficult to compile a complete discography of either Georgie Jessel or Georgie Price.

The earliest Jessel I know of is PATHE 22418: DOLLS/MARCELLE. I have a nice, shiny new copy of it, but although I have had it for a long time I never have heard it because it is a hill-and-dale type recording and I never have had access to an Pathei-type phonograph. Since neither of these numbers achieved popularity, and since Jessel himself was not very well known then, this may account for no further releases being scheduled for him at that time. I do not know if the record also was pressed on lateral grooves.

Apparently Jessel made no more records until he appeared in the Tiffany film, "Lucky Boy," in which the song he subsequently became identified with was written for him, MY MOTHER'S EYES. It was Jessel, not Jolson, who had been offered the lead in THE JAZZ SINGER by Warner Bros. and he made the most colossal mistake of the generation by turning it down, whereupon Warners offered it to Jolson and the rest is history.

Unfortunately, "LUCKY BOY" was merely one of the more minor attempts to duplicate the Jolson formula and success, and it was not well received, and Jessel made no more pictures or records at that time, returning to vaudeville, clubs and achieving a fair popularity on radio with his humorous 'mama' telephone monologues, somewhat similar to the things Sam Levinson would be doing nearly twenty years later on TV.

There appears to be no indication of Jessel on records between the late twenties and 1945, when he did a pleasing six-side album of songs he had featured earlier: OH, HOW I MISS YOU TONIGHT/I USED TO LOVE YOU; I WONDER WHO'S KISSING HER NOW/I WONDER WHAT'S BECOME OF SALLY; and MY MOTHER'S EYES/THAT OLD FEELING.

By this time, Jessel was a producer at 20th Century Fox of their gaudiest and most embarrassing musicals, as well as the author of a dubious autobiography, and it hardly mattered that this album was no more successful than his earlier efforts.

He has been represented by two LP albums in the mid-fifties, one allegedly spanning his career as singer and toastmaster, but since he talked on endlessly in it, with constant references to his accomplishments, I did not get it and now can scarcely remember what few songs were sandwiched in between blurbs for Georgie. The second is TREASURE #408: GEORGE JESSEL SINGS TEAR JERKERS OF THE NOT-SO-GAY-NINETIES. While this is somewhat better, it is not representative of Jessel who came along about thirty-five years after the Gay Nineties and was probably compiled by some young pseudo sophisticate to whom the Nineties and the Twenties are indistinguishable and good for only a belly-laugh. Whatever George Jessel's shortcomings, this is indeed a doleful sample of his work, which deserved a much more generous output.

Although Georgie Price's discography was also dismayingly small, there were sufficient sides at the height of his career in the mid-twenties to present a fairly accurate estimate of his talents.

He was evidently an unabashed Jolson imitator, but this should not obscure the fact that he was, and is, a first-rate and compelling singer in his own right. In his handling of several of the same songs recorded at the same time for other companies by Jolson, he is the equal, and in some instances the superior of, the indefatigable Al.

Georgie Price's first Victor release appears to have been MORNING WILL COME/DEAREST (YOU'RE THE NEAREST TO MY HEART) (19047). The first side was one of Jolson's final Columbias before beginning his Brunswick years. Jolson's is perhaps the more sensitive rendition (CO 3880) but the Victor recording is noticeably fuller and the accompaniment better, despite the identical arrangement. Next comes BESIDE A BABBLING BROOK (VI 19065), which is really sparkling. There is a perfect orchestra accompaniment that stays with and ideally complements Price's voice, with fuller instrumentation utilized for the second chorus, achieving a depth and scope that few acoustical vocals ever reached. Price was at his very best and only a comparison with other versions of this song made at that time can indicate how remarkable was its superiority. I have compared versions by MARION HARRIS (BR.), VAN AND SCHENCK (CO.) and IRVING KAUFMAN (VO.) and none of them is in the same league with Price's.

On VI 19066, Price did a jolly interpretation of BARNEY GOOGLE, and there was a lull of many months until CALIFORNIA HERE I COME/I'M GOIN' SOUTH (VI 19261) made its appearance. Both of these, you will note, were Jolson recordings, and likewise coupled on BR 2569. On CALIFORNIA Georgie was assisted by one of the foremost Victor house-bands, THE MANHATTAN MERRY-MAKERS, and on SOUTH by the fine VIRGINIANS under ROSS GORMAN. Price was in top form and with the best backing Victor could supply, the results again were first rate. Incidentally, JOLSON fared equally well with ISHAM JONES guiding him and with the CALIFORNIA side made especially notable by a ukulele interpolation by the composer. BUD DeSYLVA.

Price's next Victor offering, strange to say, is not listed in the Victor catalog for either 1924 or 1925. It is possible that there are more Prices than there appear to be, and which appear only on the supplements issued between catalogs. The pressing referred to is YOU KNOW ME ALABAM'/NOBODY'S CHILD (VI 19355). On both, the singer is accompanied by THE TROUBADOURS, the popular Victor house-band. The performances are once again excellent, but the songs are not worthy of the treatment, and one hopes it is because of their lack of popularity that the record did not sell.

Following this is MY BEST GIRL, with Georgie at his very best, paired with BRING BACK THOSE ROCK-A-BYE BABY DAYS (VI 19465), obviously an attempt to mint another ROCK-A-BYE YOUR BABY, etc. The next coupling, like 19355, never reached the pages of the 1925 catalog. In this case it is more peculiar, because both are Walter Donaldson songs, and SWANEE BUTTERFLY is by all odds one of his best, if not amongst his most popular. The other is ISN'T SHE THE SWEETEST THING (VI 19654). The orchestra accompaniment, while unidentified, is sheer perfection, and my guess is it may be by a Shilkret group. SWANEE BUTTERFLY is Price at his vigorous, flamboyant best, a fine delineation of a structurally and melodically lovely NOBODY'S SWEETHEART type song.

There are two more single sides of Georgie Price's on the Victor books: ALL ABOARD FOR HEAVEN (19680) and MOTHER ME, TENNESSEE (19826). This suggests that his sales potential was dwindling, although it was by no means unusual to back different artists on the same record in those days: even Paul Whiteman, Victor's best seller in 1925, was occasionally paired with some other dance band. However, in the case of the two presumably final Price singles, it certainly did not help that in each instance the song was unworthy

(continued on page 19)

WILD BILL'S BACK IN TOWN

By Jack Bradley

PHOTO BY JACK BRADLEY

It was just about a year ago when Wild Bill Davison left N. Y. C. to establish residence on the west coast. However, he arrived back in town last month, along with Vic Dickenson and Buster Bailey who had been on the road with him in Chicago, St. Louis, and other points West.

This is the same front line which appeared at Central Plaza on November 10th, with veteran rhythm-makers Cliff Jackson and Zutty Singleton filling out the group. (George Wettling occupied the drum chair the following evening). Although the Plaza clientele has always preferred such flag wavers as "Saints" and "Night Train", the band's interpretation of "Careless Love" showed that the blues are still the best. But even more moving than "Careless Love" was Spencer Williams' beautiful "Tishomingo Blues." Wild Bill considers this tune one of the greatest blues ever written, -- and that's the way he played it.

The following Monday the Wild One dropped into Jimmy Ryan's to jam with the regular trio of Tony Parenti, Don Frye and Zutty Singleton. Louis Metcalf also chose this same evening to sit in, marking his first public appearance since his hospitalization a few months back.

This cornet - trumpet duo created some of the hottest jazz which I have ever heard at Ryan's. This was not a cutting contest but what appeared to be a mutual admiration society. The ensembles were as outstanding as the solos, with Louis playing lead and Bill playing harmony. The musicians were happily familiar with "Limehouse Blues", "Confessin'", "Struttin' with Some Barbecue", "Indiana" and the seldom heard, "Oh, Baby".

December 5th marks the opening of Bill's group at Nick's. With him will be Vic Dickenson, Buster Bailey, Dick Wellstood, Willie Wayman (bass and trumpet) and Mickey Sheen, (drums). This promises to be one of the finest groups ever -- so all you Wild Bill fans better be sure to make it on down to Nick's.

SOME QUOTABLE QUOTES

Wild Bill Davison's admiration for Louis Armstrong is strongly in evidence on his recorded works. Here are but a few of the Armstrong classics which Bill (at one time advertised as "The White Louis Armstrong") has recorded:

Hotter Than That, - I Can't Give You Anything But Love, - Struttin' with Some Barbecue, - Shine, - When You're Smilin' -- Sweet Sue, - Dippermouth Blues, - Save It, Pretty Mama, - Wild Man Blues, - Confessin', - Georgia On My Mind, - Tiger Rag, - Chinatown, - Rockin' Chair, - Blue Again.

Bill was once quoted as saying "I've heard Louis so much that I copied his tone as much as possible, and the feeling in his heart. Just to be able to make one NOTE that sounds like Louis is enough to accomplish in a lifetime."

Over the past dozen years the following laurels have been heaped upon this cosmopolitan cornetist:

"Next to Louis, he's my favorite trumpet player".
- Zutty Singleton

"He is to the horn what the blues-shouters are to the voice; straight-forward, honest, vigorous and invigorating."
- George Simon

"There is only one Wild Bill Davison. His horn - hot and yet piercingly sweet - is one of the sounds that our time will be remembered by." - Rudi Blesh

"... The greatest living cornetist, "Wild Bill" Davison, who brings back to our ears some of the mythical glory of Oliver, Bix and Bubber Miley with his effluging (sic) brass."
- Jack MicKinney

"... the cockiest, sassiest, even blowsiest trumpet style in jazz."
- John S. Wilson

"... one of the greatest jazz horns of all time."
- John Steiner

"When he takes off into one of those searing breaks, like a strong man tearing up a tent, a breeze ruffles my hair."
- Humphrey Lyttleton

"... one of the hottest of trumpet men"
- Bill Grauer

"... a leading jazz spirit in and around the New York area ever since he first charged into town in 1940"
- Orrin Keepnews

"... a musical hurricane being forced through too small an opening." - Irving Townsend

"... the hottest horn in Dixieland".
- Bill Grauer

"... combining Louis Armstrong's uncluttered phrasing and Roy Eldridge's rough-edged, singing jazz sound... he's a helluva trumpet player." - Jack Tracy

"There is only one Bill, as millions of women coast to coast will attest." - Jafsie

"... damn the torpedoes style of cornet"
- New Yorker

"... rough.... forceful.... plunging.... poignant.... raucous.... sentimental.... aggressive.... crying.... relaxed.... incisive.... Armstrong-like .... hard biting .... tender and strong .... happy drive .... intense yearning .... bright decisiveness ...."
- George Simon

".... hot.... wild, surprising .... exciting .... explosive ..... incendiary .... driving .... dramatic .... lyrical .... piercingly sweet .... unmatchable ...."
- Rudy Blesh

".... drive and toughness .... a phenomenon ...."
- Frederic Ramsey

".... fullsome and eloquent .... violent .... climatic...."
- Max Margulis

".... driving .... gutty .... incisive ...."
- George Hoefer

".... throbbing .... phenomenal...."
- Carlton Brown

".... a sky rocket ...."
- Dom Cerulli

".... wonderful explosions.... melodic.... gusts and gutterals.... .... do or die...." - Irving Townsend

".... urgent.... omnipresent drive...."
- Orin Keepnews

".... brash .... tart .... defiant .... lush .... expansive .... barking...." - John S. Wilson

"Any way you look at him, there is no one like him"
- Eddie Condon

WILD BILL'S LATEST WAXING

Wild Bill Davison's most recent LP is "WILD BILL DAVISON PLAYS THE GREATEST OF THE GREAT" on DIXIELAND JUBILEE - DJ 508

DISCOGRAPHY: Working on one of Wild Bill. Need lots of Foreign Issues. Send data, please, to JACK BRADLEY...., 675 W.187 Street, New York 33 New York

"HEY! ZUTTY"

PHOTO BY CHARLES STEWART

There have been many fine articles written about Zutty Singleton in the various jazz mags through the years praising his wonderful drumming. This of course is certainly deserving of Zutty because he is without a doubt one of the great jazz drummers of all time and his name can be found in the midst of all the jazz greats from Fate Marable right up to Dizzy Gillespie and Charlie Parker. His drumming has made him friends all over the world and many of the big name drummers no doubt owe Zutty a lot for the inspiration he instilled in them. Gene Krupa, George Wettling and Dave Tough for instance were great admirers of Zutty in their younger days and must have learned many a thing just from watching Zutty perform. Zutty remembers when he was playing in Jeffry's Tavern in Chicago during the late twenties and Gene Krupa would be sitting on the back fence watching him through the window. He certainly must have made a deep impression on many of the young drummers of that era and who could blame them because they were listening to the best.

However Zutty besides his wonderful drumming, is also a first class humorist who can hit you with funny quips from all sides with such rapidity that he'll have you gasping for breath. I personally believe he could bring tears to a glass eye with his funny sayings. For example, take his pet names which he will lay on some cat like, Hello Gizzardface!, Hey Slopjaw!, Ohh! Rakemouth! Naturally whomever he's addressing just breaks up into laughter, and who can blame them.

Since 1952 when Zutty and I first met, it has been one continual ball and we've had some great times together. I remember one night a year ago when Zutty invited me to go along with him to the annual Copasetics' Ball which was held at Manhattan Center here in New York. The Copasetics' is a large organization made up of negro entertainers and those connected with show business. Well, the crowd that evening was so tremendous, that every one and their uncle must have been there. We made our way into the ballroom, and we weren't in the place ten seconds when I heard someone call out Hey Zutty!. As we began going around meeting some of Zutty's friends, his name seemed to spread like wildfire, because all I kept hearing was people calling out, Hey Zutty! look! there's Zutty Singleton! Hey Face!. I didn't know which way to turn because they began coming at Zutty in all directions and soon he was nowhere to be seen being lost in the crowd of wellwishers. I knew of Zutty being popular but I never realized how great it was, and while he would meet and greet these people, he would in turn introduce them to me. Without any exaggeration, I must have shaken hands for over an hour, and I met so many people my head was spinning. I remember meeting Harry Edison, Mrs. Johnny Hodges, Creole Pete, Billy Strayhorn, Mr. and Mrs. Lennie Hayton (AND IS THAT LENA HORNE BEAUTIFUL-WOW). Zutty hadn't seen some of those he met in over 40 years when he was playing in the Lyric theatre, but how they remembered each other was really something to see.

I believe there isn't a man alive who knows more people than Zutty, not only musicians and those connected with it but people from all walks of life from the rich right down to the poor. When I used to walk with Zutty from the Metropole to his hotel which is a distance of six blocks, an evening wouldn't go by that he wouldn't meet someone he knew. It could be anyone from a policeman to a street cleaner. From a doorman to the guy on the corner selling papers. If we happened to stop in the Copper Rail and there are only two people in the place, one of them is sure to say Hello Zutty!. I'm simply amazed and fascinated at how his name and fame has spread to all kinds of people.

As I say he's pretty witty and can really lay it on you. For instance, I once asked Zutty if he were older than Tony Spargo, and he replied "Are you kidding?" Tony was playing when I was still in short pants, besides he's already worn out nine faces." Tony and Zutty have been good friends for many years and both speak well of each other. Tony once told me of Zutty "You know, there is one of the nicest guys I've ever known," and Zutty who calls Tony "his aunt" told me "Old kazoo lips is an okay guy and a real square shooter."

Zutty enjoys talking about his days on the Streckfus riverboat with Fate Marable and Charlie Creath, and about a guy called Charlie Gang Gang whose job it was to patrol the whole boat and maintain law and order. According to Zutty, he took care of a whole boat load of people ranging anywhere from 200-300 or 400 people and he did all this with no outside help, no guns, brass knuckles, clubs or anything. He just relied on his fists, and when you got tagged with one of Charlie's right hands, brother, you've had it. This stocky Swede feared no one according to Zutty and for one guy to take care of a whole ship, you had to be tough. Monday night was colored night and though there were some mighty bad cats on board, they all had respect for Charlie Gang Gang. This was also seconded by Red Allen and Gene Sedric who also worked the boats at various times and who remembered Charlie.

Knowing a guy like Zutty is really something to behold because he's too much and you take to him immediately. I have Zutty to thank for introducing me to Louie Armstrong, George Gowans (Guy Lombardo's drummer), the late Ernie Marrero. With the cold weather coming on, it means only one thing, it's sausages and peppers time again at Zutty's cooked as only he knows how and man! are they delicious. Like many other musicians, Zutty is no slouch in that kitchen and is an expert chef. For those of you who have never heard him drum, you're really missing something. His drum solos on "Moppin' and Boppin'/ Ain't Misbehavin' with Fats' Waller and "King Porter Stomp/ Shimmey Sha Wabble on Decca with his own band are really a treat to hear. I could go on and on telling you of Zutty to fill a book, and with all the tension in the world today, it would certainly make for some wonderful reading. His stories on Fats Waller alone are classics although it would have a sad ending. Zutty saw Fats in California just before he left for New York. Later when Fats died suddenly someone called Zutty and told him about it and according to Zutty, "Marge and I just cried like babies" and to this day they still don't know who it was that called. Space does not permit me to tell you more, but from time to time I will inject some more stories about this fabulous cat.

* P.S. Many people have asked him who he thinks is the best drummer around today. Zutty always answers, "Well, I don't know who the best drummer is, but my favorite is Gene Krupa."

" MALICE IN BLUNDERLAND "

By Harrison Smith

Great interest has been manifested by the fold-up of the zillion dollar Music Corporation of America, which is abandoning top position in field of talent management.

In 1926, I was a member of the Arthur Spizzi Syndicate, talent management and booking organization. Among our attractions were: Fred Waring, Tommy Christian, 'The Ingenues' (24 chicks), Art Landry, Duke Yellman, Paul Specht, Whitey Kaufman, Al Lynn, Isham Jones, Vincent Lopez, Angelo & Felix Ferdinando, Frank Silvers, the composer, & His 'Yes, We Have No Bananas' & Duke's Washingtonians, which under my management played its very first stage engagement, at Liberty Theatre, Pittsburgh, prior to 'discovery of Duke' by Irving Mills, Kentucky & Cotton Club engagements. Among others were Sybil Sanderson Fagan, famed bird whistle entertainer, 'Ban-joe' Wallace, Creatore & His Band, and in 1928, we booked Barney Rapp & Benny Pollack's Orks. Latter's engagement at Park Central, resulted in 'stepping stone' for Glen Miller and others.

That year, our feathers got ruffled by a fledgling organization appearing on the horizon. It was called Music Corporation of America, and was organized by Ernie Young, who'd made a lot of dough managing Sadie Beck, who, as Sally Rand, was famous for her fan dance specialties. First ork employed by Young was: 'Jelly Roll' Morton & His 'Red Hot Peppers'. It played lots of college dates for a build-up for Publix-Paramount Theatres Circuit, mostly in mid-west cities. Ork was actually Charlie Crowder's(8) and featured Dave Nelson, great trump card, and possibly Joe Darensbourg, clary, now with King Louis, as replacement for Barney Bigard. To ballyhoo engagement at Balaban & Katz Theatre, 'Jelly' drove a horse drawn hearse thru principal streets and stopped all traffic, with sign on hearse, listing 'Dead Man Blues', 'King Porter Stomp' & other tunes featured by ork at the theatre. Since Crowder was actual boss and Jelly was getting headline billing and taking all the bows from great applause, there was no feeling of 'brotherly love' between them. Regardless of Young's cut on deal, ork only got about I grand per week. The Creole Band never made the hit that Jelly's did, and 'Variety', bible of show biz, raved over it. In eagerness, to play circuit Jelly must have underestimated how far a grand would go, after paying personnel, transportation & incidentals. However he got back in payments of commission to organization, and longed to be back in dance hall field. He said: He had ability to keep one eye on ork and count payees attending dances. After about 3 months he 'cut out' and ork fell apart. MCA replaced same with one, called Marlow Hardy's Alabamians, which may have been a created name, since I hadn't heard of him before, or since MCA promotion of name. Jelly said artists painted his facial features in posters used to ballyhoo Hardy! Having tasted such sweet fame, Jelly and Ed Fishman, a booker, who looked like he was Whiteman's twin brother, set up enterprise, called Orchestra Corporation of America, determined to put MCA 'on the skids'. Fishman, now deceased, booked Jelly's new ork for New England & New Jersey engagements. *** Same trouble, dough didn't stretch far enough and they, too, fell out. To get even with Jelly, Fishman booked ork on a 'blind date'. He advised Jelly, the town, Little Washington, Pa. was a 'gold mine' for any ork that played there and that it was billed like Barnum & Bailey were coming. Jelly was elated and ork took off. When they arrived there, they found place deserted as an ex-mining town, and no billing whatsoever, and no 'Welcome Committee'. Jelly pitched a boogie, but managed somehow for his boys to get a place to squat, till he raised some dough to get them back to NYC. He cussed Ed out for year. He got some dough from a record date and wrote to party there who were holding his trunk, bearskin coat which cost a grand & trunkful of orchestrations, thanking them for being so nice. He enclosed a money order but the party never replied. *** - Charley Lee, great sax man was member of ork. About 10 years ago, was with 'Jive Bombers' and later had to have his legs amputated.

Young, creater of MCA, sold his interest in corporation to Stein, present head who really built it up, by procuring every important star. Last year's intake was about 50 million dollars, from various sources, including great TV production, 'Wagon Train'. It's a tough controlling nut to handle an ork and I recall being in main office of MCA, when a leader called for his dough, forgetting transportation, lobby photo, and other advances, paid for him. He almost passed away when he looked at check.

A local radio station ballyhooed a Jazz Ork as 'greatest ever' each night, and booked it for various affairs, for I grand per night. I was asked if I'd be interested in supplying orks to work with the leader for $200.00 per night, after its deduction of $800.00 for corporation. From my $200.00, I was expected to deduct cost of personnel, transportation bus and my commission. That was in 1930, when average ork, even Jelly's, got $200.00 nightly guarantee, plus percentage commissions.

Independent bookers are happy because Screen Actors Guild has caused the government to declare MCA a monopoly, which has charged employees commissions for hiring them. Poor Sinatra, Belefonte and others will be seeking new managers to guide their destinies.

WHERE ARE THEY??? By Frank Kelly

BOYD SENTER's hqs. is Mio, Mich., and his hot combo tours the smaller midwest cities.

PRISCILLA WRIGHT whose recording of "Man in a Raincoat" was a very big hit when she was 13 yrs. old - and her next big hit disc was "A Teenager Sings the Blues" (both accompanied by her Dad's fine studio band) has grown to be a lovely miss of 19 - and works in Toronto, Canada with her Dad's "Don Wright Productions," (radio & TV).

ART KASSEL & band is playing at Myron's Ballroom in downtown Los Angeles-and appears on Ch. 13 TV each Friday at 7:30 PM. KID ORY moved from Frisco to L.A., and his All Star Jazz Band is playing at Los Angeles' Beverly Tavern. The INK SPOTS are still very much alive, and appearing in such West Coast spots as the Jamaica Room of the West Valley Bowling Center-in Canoga Park, Cal. and other spots. SHELLEY MANNE records, does TV shows and has a combo at his own L.A. club called "Shelley's Manne-Hole. ODETTE MYRTIL who sang, danced and played the fiddle in such B'way shows as the Ziegfield Follies, Charlot's Review, Countess Maritza, Roberta, the Red Mill, etc. - nowadays operates her own club - Chez Odette - nearby the National Park of Washington's Crossing, Pa. ALONZO ROSS, whose band recorded on Victor currently is a waiter on the Atlantic Coast Line Rail Road on the Jacksonville, Fla. to NYC run. BILL EXINER who played drums and recorded with the popular 30s & 40s HUDSON DELANGE BAND nowadays is a TV actor.

RIM CHIPS

Harrie

"Johnson, how can we get that good old-fashioned scratch back in?"

MEMPHIS SLIM - PETER CHATMAN
REVISED DISCOGRAPHY

by Anthony Rotante and Marcel Chauvaud

"MEMPHIS SLIM" was born Peter Chatman in Memphis Tennessee, September 3, 1915. At an early age he was acquainted with the records of such blues artists as Roosevelt Sykes, Little Brother Montgomery, Speckled Red and Leroy Carr. During his high school days, he was already a well-known performer as a vocalist and as a bassist. His piano prowess was still unknown. In his 20s he came to Chicago. The rest is history as the following discography so indicates. Discographically, Memphis Slim's first recording was recorded August 6, 1940 in Chicago. However, in a recent conversation with Victoria Spivey, she thinks (but she's not too sure) that she recorded with Memphis Slim in the 30s in Chicago.... Victoria would appreciate any information regarding this matter.

PETER CHATMAN AND HIS WASHBOARD BAND: Peter Chatman, (p. & vo.); Robert Brown, (Wbd. Sam), (wbd); unk. har. & bass
Chicago, Aug. 6, 1940

WC3203A	Voc.	05799	Diggin' My Potatoes #2 (R. Brown)
WC3204	"	05908	The Jive Blues (PC)
WC3205	"	05799	Last Pair Of Shoes Blues (PC)
WC3206	"	05845	Miss Ora Lee Blues (PC)
WC3207	"	05845	Blue Evening Blues (PC)
WC3208	"	05908	Blues At Midnight (PC)

BIG BILL & HIS MEMPHIS FIVE: Big Bill, (gu. & vo.); Memphis Slim, (p.)
Chicago, Sept. 20, 1940

WC3305	OK.	05869	Hit The Right Lick	
WC3306	"	05919	You Better Cut That Out	
WC3307	"	05919	I Wonder What's Wrong With Me	Cq. 9759
WC3308	"	05983	Bed Time Blues	" 9759
WC3309	"	05869	Merry Go Round Blues	
WC3310	"	05983	Serenade Blues	

MEMPHIS SLIM: Piano & vocal. Chicago, Oct. 30, 1940

BS-053590	BB.	B8584	Beer Drinking Woman (PC)	Vi. 22-0004
BS-053591	"	B8615	You Didn't Mean Me No Good	
BS-053592	"	B8584	Grinder Man Blues (PC)	" 22-0004
BS-053593	"	B8615	Empty Room Blues (PC)	
BS-053594	"	B8645	Shelby County Blues (PC)	
BS-053595	"	B8645	I See My Great Mistake (PC)	

BIG BILL & HIS MEMPHIS FIVE: Big Bill, (gu. & vo.); Memphis Slim, (p.)
Chicago, Dec. 17, 1940

C3508	OK.	06031	Lonesome Road Blues	
C3509	"	06116	Gettin' Older Every Day	Cq. 9794
C3510	"	06080	That Number Of Mine	" 9928
C3511	"	06031	My Gal Is Gone	
C3512	"	06080	I'll Never Dream Again	
C3513	"	06116	Rockin' Chair Blues	" 9928

MEMPHIS SLIM: Piano & vocal. Chicago, Apr. 1, 1941

BS-059497	BB.	B8903	Old Taylor (PC)
BS-059498	"	B8903	I Believe I'll Settle Down (PC)
BS-059499	"	B8749	Jasper's Gal (PC)
BS-064000	"	B8834	You Got To Help Me Some (PC)
BS-064001	"	B8749	Two Of A Kind (PC)
BS-064002	"	B8834	Whiskey Store Blues (PC)
BS-064003	"	B8784	Maybe I'll Loaned You A Dime (PC)
BS-064004	"	B8784	Me, Myself and I (PC)

BIG BILL & HIS MEMPHIS FIVE: Big Bill, (gu. & vo.); Memphis Slim, (p.); Robert Brown, (Wbd. Sam), (wbd.); unk. b.
Chicago, July 17, 1941

C3903	OK.	06427	Double Trouble	Cq. 9930, Co. 37242
C3904	"	06484	Going Back To My Plow	
C3905	"	06484	I'm Having So Much Trouble	Cq. 993[illegible]
C3906	"	06552	Wee Wee Hours	
C3907	"	06552	Conversation With The Blues	Cq. 9932
C3908	"	06427	All By Myself	Cq. 9930, Co. 37242

MEMPHIS SLIM: Memphis Slim, (p. & vo.); Alfred Elkins (imit. st. b.) Chicago, Dec. 4, 1941

BS-070434	BB.	B8945	Whiskey And Gin Blues (PC)
BS-070435	"	B8945	You Gonna Worry Too (PC)
BS-070436	"	B8974	This Life I'm Living (PC)
BS-070437	"	B8974	Caught The Old Coon At Last (PC)
BS-070438	"	B9028	Don't Think That You're Smart (PC)
BS-070439	"	B9028	Lend Me Your Love (PC)

KANSAS KATIE (Ethel King) Kansas Katie, (vo.); Memphis Slim, (p.); Big Bill, (gu
Chicago, Dec. 8, 1941

OA-070458	BB	B8999	Don't You Know Me
OA-070459	"	B8944	I Can't Let You Go (EK)
OA-070460	"	B8944	Deep Sea Diver (EK)
OA-070461	"	B8999	He's My Man

WASHBOARD SAM & WASHBOARD BAND: Robert Brown, (Wbd. Sam) (vo. & wbd.); Memphis Slim, (p); Big Bill, (gu.); Ransom Knowling, (b) Chicago, July 31, 1942

BS-074686	BB-34-0710	I Laid My Cards On The Table (R. Brown)
BS-074687	" 34-0710	I Get The Blues At Bedtime (Willie Broonzy)

MEMPHIS SLIM Memphis Slim, (p. & vo.); Alex Atkins, (as); Ernest Cotton, (ts); Ernest Crawford, (b)
Chicago, 1946

1168H	Hy-Tone 10	Grinder Man Blues (PC)	Melody Lane 10
1167H	Hy-Tone 10	Mistake In Life (PC)	" " 10
	Hy-Tone 17	Slim's Boogie (PC)	
	Hy-Tone 17	Little Mary (PC)	
	Hy-Tone 19	A Letter Home (PC)	
	Hy-Tone 19	Cheatin' Around (PC)	
	Hy-Tone	Ration Blues	
	Hy-Tone	I Got The Blues	

MEMPHIS SLIM AND HIS HOUSE ROCKERS Memphis Slim, (p. & vo.); Alex Atkins, (as); Ernest Cotton, (ts); Willie Dixon, (b)
Chicago, 1946

UB2650	Miracle M102	Kilroy's Been Here	
UB2651	" M103	Rockin' The House (PC)	
UB2652	" M103	Lend Me Your Love (PC) (F1047-1)	Federal 12033A
UB2653	" M102	Darling, I Miss You (PC) (F1046-1)	Federal 12033AA

(TO BE CONTINUED)

BEYOND THE IMPRESSION

REPORTED BY JOHN STEINER

FIDDLES FROM PHILADELPHIA

Lang and Venuti from Philadelphia created and left behind a strong hot string tradition according to Elwood Senderling, a hot fiddler from the 20's and today director of a Loop firm of industrial psychologists. Senderling often sits in with the Chicago traditionalists, usually on reeds.

Venuti also seems to have developed a brisk market for jazz fiddle around Philadelphia; hence, several of the Venuti-inspired violinists remained in residence there. Of the several who gained national prominence (Savitt conspicuous for business acumen), Senderling picks the late Dave Newman (about 1912-1952) as the best - "in some ways he was better than Venuti." When in 1937 Benny Goodman sponsored a national hot fiddle contest which was network broadcast, Newman was the winner.

Senderling reports stopping off to listen to the jazz sounds every time he is in Philadelphia, usually seeing the Dean, Billy Krechmer who has a tavern now. Tal Farlow is an alumnus of a Krechmer band.

JIM LANIGAN, DICK McPARTLAND, McBB

According to Jim Lanigan, Dick McPartland replaced Eddie Lang with the Mound City Blue Blowers and remained with MCBB for over a year during a period around 1927 when they played around Chicago and on the Keith Orpheum circuit. It was during Dick's absence from the local scene that Condon became a regular with the Austinites. Josh Billings was with the MCBB on hot suitcase during Dick McP's tenure. After this period, Dick McPartland joined Ted Fiorito. Jim Lanigan also drifted away from the hot nucleus and was soon immersed in good-pay, big-band work.

MUGGSY WITH SOPHIE TUCKER?!

MUGGSY DISCOGRAPHY: Since the publication by Dan Mahony of a Spanier discography in PLAYBACK, Feb. '49 we have sought in vain the vocal on Paramount backed by a Muggsy-like trumpet. Likewise a search of Sophie Tucker on Victor has also been fruitless. However, Chicago collector Warren Plath points out that the lusty horn on Sophie Tucker's HULA LOU (title also given in Yiddish on label), OK 14083 might easily have been Muggsy. The master number 8515-B indicates according to Stillwell's Chart a recording date in 1923-24 probably antedating the Buck-town date as claimed by Muggsy. We shall be pleased to supply a tape for anyone who can check with Muggsy. The accompaniement appears to be piano, drums, clarinet and sax in addition to trumpet; no solos. The reverse is a piano accompaniement which sounds like Shapiro.

EDISONIA

Ray Wile

THE EDISON RECORDINGS OF ANITA RIO

Compiled by Raymond R. Wiley

From the Edison Voice Trials File.
Anita Rio (Lyric soprano) 1/5/15

She is good, certain notes mar her voice from awful tremolo in Coloratura or quick action tunes. She is good, nearly all sustained notes except the tremolo ones are pretty clear. Think if proper tunes selected, she would be a valuable addition to our artists. Can't tell about her interpretations from these unfamiliar tunes although many many times I have requested that they be taken but this is generally ignored. You better find proper tunes and take couple to see how she does -- She could concert I think.

All selections originally were recorded on Disc in New York.

		Madame Butterfly - Un bel di . Takes A, B, C Passed and finally issued on 80761 listed 1923-29. Dubbed onto cylinder (Matrix 15765) Issue no. 4846
6/23/15	3904	Good-bye (Tosti). Takes A, B, C Passed & issued on 80252 listed 1915-1929. Dubbed onto cylinder-issue no. 28214.
7/6/15	3939	Don Pasquale - Pronta io son (Duet with Arthur Middleton, bs.-bar.) Takes A, B, C. Passed & finally issued on 82301 listed 1923-29.
7/20/15	3991	Pagliacci - Ballatella. Takes A, B, C. Hold - weak; changed to passed. Issued on 82301 listed 1923-29.
8/16/15	4041	Norma-Mira, O Norma (Duet with Alice Verlet). Takes A, B, C. Hold changed to passed. Issued on 82299 listed 1923-29.
8/30/15	4078	Love's old sweet song. Takes A, B, C. Passed & scheduled for 80274. This was changed to rejected & 80274 appeared in a different coupling. Made over 7/10/18 F, G, H Passed but not issued. There is a trst of take G on ED 409 at the Ed. Lab. Nat. Mon.
9/17/15	4126	Messiah - a) There were shepherds b) Glory to God (with chorus consisting of Rice, Carson, Tillotson, Hindermeyer, Wheeler, Chalmers, Spencer, Clark, Young). Takes A, B, C, Passed & issued on 80277 listed 1915-29. Dubbed onto Cylinder issue no. 28219.
9/23/15	4140	O sing to God (Gounod) (With chorus consisting of Rice, Carson, Tillotson, Hindermeyer, Wheeler, Chalmers, Spencer, Clark, Young). Takes A, B, C. All molds scrapped.
7/10/18	6282	Killarney. Takes A, B. Passed but not issued.

Miss Rio apparently was paid at the rate of $100 a side. Payment information has been discovered for 3904, 3939, 3991, 4041 & 4078.

Small Change

By Woody Backensto

This column, Issue 36, quoted an anonymous correspondent that DOC DOUGHERTY, a Victor recording artist, had drown in the early thirties. After reading this I received a phone call from Bruce Davidson, now with Capitol Records in Philadelphia, who reported that Dougherty was still very much alive (at least a year ago) and living in the Atlantic City area.

The following item from the Philadelphia Inquirer records the final bar of this song: CLARENCE L. DAUGHERTY, former orchestra leader and composer, died Sunday (12/3/61) at his home, 132 N. Missouri Ave., Atlantic City. He was 59. His orchestra was known as "Doc Daugherty's Orchestra" and it played on Steel Pier, Garden Pier and at hotels in the resort and throughout the East. Among songs composed by Mr. Daugherty was "Confessing". Surviving is his mother, Mrs. T. Almeda Daugherty.

* * * * *

In the ISSUE 38 we mentioned Red Nichols' current theme song -- "Wail of the Winds." This is how it came about. In the early thirties, Charlie "Mousie" Warren, brother of the famous songwriter Harry Warren, was the band's road manager. At that time Red heard an original unpublished suite called "Octoroon" Harry was working on. Red picked out the second part of the suite and Harry gave his okay for Red to use it as his theme. The tune is still an unpublished number copyrighted as an instrumental while "Octoroon" was published years later with a song lyric (Jack Teagarden recorded "Octoroon" for Brunswick in 1939; a month later Artie Shaw recorded the tune for Bluebird).

After Harry Warren verified this story he added, "There isn't much else I can tell you except that I have a great respect for Red as a person, as a musician, and as a great contributor to the American scene."

Although Red recorded his theme for Brunswick November 1932, the tune was never released (see Issue 38). However, in 1939 Red recorded his theme for RCA Victor. This time it was released on Bluebird B-10408. The tune was reissued late 1959 along with three other Nichols' Bluebirds on a limited edition 45 rpm disk (Vi EPA 5139). The theme was also reissued on the DOWN BEAT "Jazz Milestones" series in the summer of 1960 on Victor LPM 1455 entitled "Parade of the Pennies". Unfortunately, several weeks after this album was issued, Capitol Records took exception to its title and asked RCA to withdraw it, which RCA did to be cooperative rather than as a legal necessity. Capitol's reason for the request was that they had a similarly titled LP presently on the market. Thus, the only LP's available are those which distributors ordered and sold within the first months of the LP's release.

Not until 1955 did Red record his theme again. This time using a large band with strings (for discographical data see Issue 12, page 9; also available on Capitol LP T-999 entitled "In Love With Red"). Early 1959 Red again recorded his theme for the Paramount movie "The Five Pennies" (for details of soundtrack LP see Issue 24).

Before 1932 Red used "Ida", a tune that has been very good for him, as a theme. Red and his Pennies recorded "Ida" on August 15, 1927. This tune coupled with "Feelin' No Pain" hit the million seller list -- actually it was the first jazz release by Brunswick to find a place on the coveted "Million" list.

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LUCILLE HEGAMIN (continued)

would act as judges. Before introducing the singers Lieut. Sissle presented to the audience James H. (Jimmie) Johnson, the pianist who has become one of the best known of the QRS phonograph (sic) company's artists who with his orchestra of syncopated jam artists had been secured to accompany the contesting singers. Mr. Johnson and his artists gave two instrumental selections which were enthusiastically appreciated by the mammoth audience.

Then the singers were presented in turn as above listed, and for an hour the audience had the unusual opportunity of hearing several women of the race whose voices have been perpetuated on phonograph records... The judges were to give their decision on the popular applause received by each participant. When each had sung, Lieut. Sissle was requested by the judges to escort each singer to the stand and as he did so the audience gave voice to its appreciation in most unstinted fashion. It was evident that Miss Smith and Miss Hagermin (sic) were leading the other contestants but it was a difficult matter to judge as to which was the most popular.

A second time did the master of ceremonies escort these to the stand and then after a casting up by the judges, Miss Smith was proclaimed to be the winner. It was a riotous scene that ensued, even the supporters of the other contestants joining in the popular acclaim. And it was adding to the enthusiasm an unlimited source of inspiration when Lt. Sissle announced that Mrs. Irene Castle Tremaine, widow of the late Vernon Castle with whom the late Lieut. James Resse Europe had been associated as director of the orchestra that played for their dancing act, was present and would present the silver loving cup presented by the 15th as emblematic of the "Blues" singing championship."

Even though the winning verdict went Trixie's way there is still some contention among some of those lucky "old-timers" who saw the contest that Lucille should have won... Regardless of who won or lost, the important thing is that such a historic event did occur and that all those blues singers made the occasion possible. It was soon afterward that L.H. obtained the leading part in Shuffle Along No. 2. Her star was shining.

(to be continued)

THE TWO GEORGIES (continued)

Price seems to have been absent from record listings from the end of 1925 until 1931, when he was represented by a lone coupling on BRUNSWICK: SONG OF THE FOOL/MENDER OF BROKEN DREAMS. Any possibility of extending this duo to a series must have died aborning because of the inferior quality of both songs.

In 1934, Brunswick gave Price two outstanding songs which he did excellently for their ME-PE label: LOVE IN BLOOM/A NEW MOON IS OVER MY SHOULDER. Nobody could have asked for richer material in the popular field, and he made the most of them. Apparently the sales of these languished, for no further Georgie Price platters are to be found in subsequent Brunswick or affiliate releases. This time, one can assume only that with the Crosby and Columbo crooning style in full bloom, the majority of record buyers had veered to the new style and would no longer support the Prices, Richmans, Jessels and even Jolson who, despite his smash hit and numerous follow-ups was by the mid-thirties beginning to taper off rapidly on screen and on wax.

I have encountered but one Georgie Price record since then: BROKEN HEARTED/PUSHCART SERENADE (STINSON MC1-2). It must have been recorded in the late forties or early fifties, and is a melancholy echo of the earlier Price. His voice is still good although thinner, and some of the fire seems to be gone: still, with the appalling accompaniment, labeled AL LOMBARDY AND HIS ORCHESTRA, it strikes me that proper backing might have made all the difference and he might have been much more like his old self than he seemed to be on this. There is an attempt to recapture the 1927 flavor of BROKEN HEARTED, including the old familiar second-chorus recitation, but whatever success the singer was still capable of bestowing on the PAL THAT I LOVED theme was depressingly nullified by the jaunty, incredible orchestra.

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ISSUE 6 (just published)

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CHARLIE PATTON (continued

and he was still in his twenties when they were done; so the question of Patton's age is still not settled. Short described Patton as a dark, heavy man, often wearing a broad brimmed hat, noisy and "Full of fun all the time."

Last fall another delta singer, Wade Walton, was in New York to record for the Prestige Bluesville series and Pete Whalen was able to talk to him about Patton. Walton owns a barber shpp in Clarksdale, and he saw a different Patton, the Patton who was in town to have a good time. Probably he remembers him from a later period, when Patton was recording, and not working out in the country. Walton's description, from the notes that Whalen took during their conversation, was that Patton was a "...short, brownskin man - with short, curly hair." He said that "Patton was the only man in Clarksdale who didn't have to work for a living. Both of his pockets were always filled with money. He would always walk the street with another fellow alongside, because the women were always after him. He was a very handsome man."

These new pieces information, together with the account of his death that is mentioned in the notes, help sketch in the figure of the man himself. The creative singer who emerges in these recordings, however, is larger than any story of his life can suggest. Here is an uncompromising and richly rewarding collection of blues by a singer who takes his place with the finest of the country blues singers of the late '20's. It is enthusiastically recommended to anyone concerned with the blues. Although the OJL releases may be purchased in some of the better known jazz specialty shops it is better to write directly for both their "Charlie Patton" and for information on forthcoming releases. The address is:

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NEW YORK.

Title	Label Number	Master #	Recording Date
Side I:			
High Sheriff Blues	Vocalion 02680A	(14725-2)	New York, Jan. 30, 1934
Green River Blues	Paramount 12972A	(L44-3)	Grafton, Wis., Dec. (?), 1929
Elder Green Blues	Paramount 12972B	(L38-1)	Grafton, Wis., Dec. (?), 1929
Moon Going Down	Paramount 13014A	(L432-1)	Grafton, Wis., Aug. (?), 1930
Going To Move To Alabama	Paramount 13014B	(L37-1)	Grafton, Wis., Dec. (?), 1929
I Shall Not Be Moved	Paramount 12986B	(L62-2)	Grafton, Wis., Dec. (?), 1929
Side II:			
Stone Pony Blues	Vocalion 02680B	(14727-1)	New York, January 30, 1934
Frankie and Albert	Paramount 13110A	(L42-1)	Grafton, Wis., Dec. (?), 1929
Runnin' Wild Blues	Paramount 12924B	(L64-1)	Grafton, Wis., Dec. (?), 1929
Some These Days I'll Be Gone	Paramount 12924B	(L43-2)	Grafton, Wis., Dec. (?), 1929
I'm Goin' Home	Herwin 92036B	(15227)	Richmond, Ind., June 14, 1929
Poor Me	Vocalion 02651A	(14757-1)	New York, February 1, 1934

Their list includes the following note:

vocalion lists "Charlie Patton"; Paramount lists "Charley Patton"; Herwin lists "Charley Peters". Composer credits for all titles are "Patton". Herwin 92036 has no composer credits. L38, L37, and L64 have violin acc. in addition to guitar. Matching master numbers and aural evidence confirm the violin (fiddle) to be Henry Sims (note that Henry Sims on Para 12912, Para 12904 will be reissued in a forthcoming volume). There has been some speculation that Son House may be present on MOON GOING DOWN, Para 13014; note the high master number (L432). Paramount master numbers for both Son House and Willie Brown are in the L400's. House and Brown will also appear in a forthcoming OJL volume.

As the note points out aural evidence suggests that the fiddle is played by Henry Sims. Sims has a ragged, whining tone that is difficult to mistake. Like Patton a first encounter with him will be a little uncomfortable, but repeated hearings give him a very distinctive charm.

(A note - If any of you may be trying to find the earlier Patton reissue, Paramount 12805B, MISSISSIPPI BOWEAVIL BLUES, with Patton using a psaudonym "The Masked Marvel" is included on Folkways 1.p. FA 2951, side D.)

The "SUPERIOR" catalog will be continued in the next issue.

BEHIND THE COBWEBS - Kendziora

on Plaza labels Sep. '29; suggesting a similar date for the Apex 41000's.

We'll discuss the master series in the next column. The Apex label has enjoyed a notably long life--extending from 1921 (?) at least up to March 2, 1954, when a letter from the Compo Company to Walter C. Allen informed him that Apex was "still in existence" and was then using material by "Canadian hillbilly or country artists."

Many Apex sides of the twenties show in the wax a whole constellation of catalog numbers of other Compo labels; such as Canadian Domino, Microphone, Start-Gennett, Ajax, Sun, Lucky Strike, etc. (Perhaps Alex Robertson would be kind enough to write a report on this, itemizing the various series used by each label and the range of known issues. If so, we'll run it in a future column).

To judge by the comparative number of specimens seen, Apex would easily qualify as the main Compo label. The 8000 series, mainly Plaza-derived, would seem the most common series. Next issue we'll conclude this capsule commentary on Apex with the Compo master series.

Label of the Month: A one-of-a-kind, no-catalog-number, "custom" label is our candidate for this month's LOM. It was apparently produced to promote ("plug") tunes written by the Crenshaw Brothers (B. A. and T. C.) whose name the label bears. The record was apparently produced and recorded by Marsh Labs of Chicago. It is a maroon label with all printing in gold. One side is reproduced in the accompanying cut. Full data: Crenshaw Brothers (no cat. #) - LINDY (B. A. Crenshaw) (4947-2) as by Alonso Paytes AND His Hot Five/I'M HAPPY 'CAUSE MY LOVIN' MAMA'S COMIN' HOME (T. C. Crenshaw) (4948-2) Sung by T. C. Crenshaw with Alonso Paytes And His Hot Five.

These 4000 series Marsh masters are quite familiar to collectors of Paramount records! This serves as an example of why so few masters in the Marsh series appear on Paramount. Paramount seems to have used Marsh to record sides in Chicago where it had no studio of its own. Marsh used its regular series for Paramount sides as well as for such "custom" recordings as this Crenshaw Brothers one. To complete the Marsh master file, one would have to find all such issues as well as all the Paramounts cut by Marsh! This includes Marsh's own Autograph label as well.

Although the label doesn't mention it, there is a vocal on the "Lindy" side also; apparently by the same vocalist. The tune is pronounced "Lin-day" by the singer and is about Charles Lindbergh. It is electrically recorded and probably dates to within a few weeks of the date of Lindbergh's historic flight. The Hot Five isn't very hot! The trumpet man is the only one who seems to have any jazz flavor to his playing. Instrumentation includes trumpet, sax, violin, piano and either a second sax or bass fiddle.

Plaza 5000 series: We have now listed the first 100 masters in the series and continue into the second hundred this time. We list master number, tune title, artist credit and the label and catalog number of the issue from which the data was obtained. We are asking YOU to fill in our blanks if you can! See the introduction to this series in the July issue (Number 36) for details.

That's all space will allow this issue. Write us at Salem Road, RFD 2, Pound Ridge, New York or c/o this magazine. Until next time.

PLAZA 5000 SERIES (continued)

5101-You Said Something When You Said	Sam Lanin's Orch.	-Ba	1182
5102-By The Shalimar	Sam Lanin's Orch.	-Ba	1202
5103-			
5104-Who Did You Fool After All	Arthur Hall	-Ba	1186
5105-Mother In Ireland	Frank Munn	-Ba	1223
5106-Mr. Gallagher & Mr. Shean (Part 1)	M. Z. Feinman Bros.	-Ba	2094
5107-Mr. Gallagher & Mr. Shean (Part 2)	M. Z. Feinman Bros.	-Ba	2094
5108-No One Loves You Better Than	Thomas & West	-Ba	1183
5109-Who's Sorry Now?	Billy West	-Ba	1196
5110-Barney Google	Thomas & West	-Ba	1184
5111-One Little Smile (Before We Say...)	Ferera & Franchini	-Ba	2098
5112-Maria Mari (Be My Love, Be My Own)	Ferera & Franchini	-Ba	2098
5113-After Every Party	Jos. Knecht's Dance Or.	-Ba	1179
5114-Wonderful One	Jos. Knecht's Dance Or.	- Ba	1194
5115-Down Among The Sleepy Hills of Tenn.	Hollywood Dance Orch.	- Re	9471
5116-While You Were Making Believe	Majestic Dance Orch.	- Ba	1191
5117-Wet Yo' Thumb	Orig. Missouri Jazz Hnds	- Ba	1177
5118-Rubetown Frolics	Missouri Jazz Band	- Ba	1238
5119-I Love Me	Billy West	- Ba	1184
5120-Beside A Babbling Brook	Knickerbocker Grill Or.	- Ba	1189
5121-La Mome Tango (The Tango Kid)	Knickerbocker Grill Or.	- Ba	1192
5122-When Will The Sun Shine For Me	Knickerbocker Grill Or.	- Ba	1192
5123-Down Among The Sleepy Hills of Tenn.	Vernon Dalhart	- Ba	1195
5124-Beside A Babbling Brook	Arthur Hall	- Ba	1197
5125-			
5126-Who's Sorry Now	Roseland Dance Orch.	- Ba	1191
5127-Snakes Hips	Roseland Dance Orch.	- Ba	1207
5128-Shufflin' Mose	Original Memphis Five	- Ba	1193
5129-Memphis Glide	Original Memphis Five	- Ba	1193
5130-Just For Tonight	Jos. Knecht's Orch.	- Ba	1219
5131-The Waltz of Love	Jos. Knecht's Dance Or.	- Ba	1194
5132-Old King Tut	Billy West	- Ba	1198
5133-Dearest	Hugh Donovan	- Ba	1209
5134-			
5135-			
5136-Morning Will Come	Jules Levy & His Band	- Re	9487
5137-La Paloma	Majestic Dance Orch.	- Re	9492
5138-O Sole Mio	Majestic Dance Orch.	- Re	9492
5139-Swingin' Down The Lane	Roseland Dance Orch.	- Ba	1215
5140-Blue Hoosier Blues	Sam Lanin's Orch.	- Re	9486

(to be continued)

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